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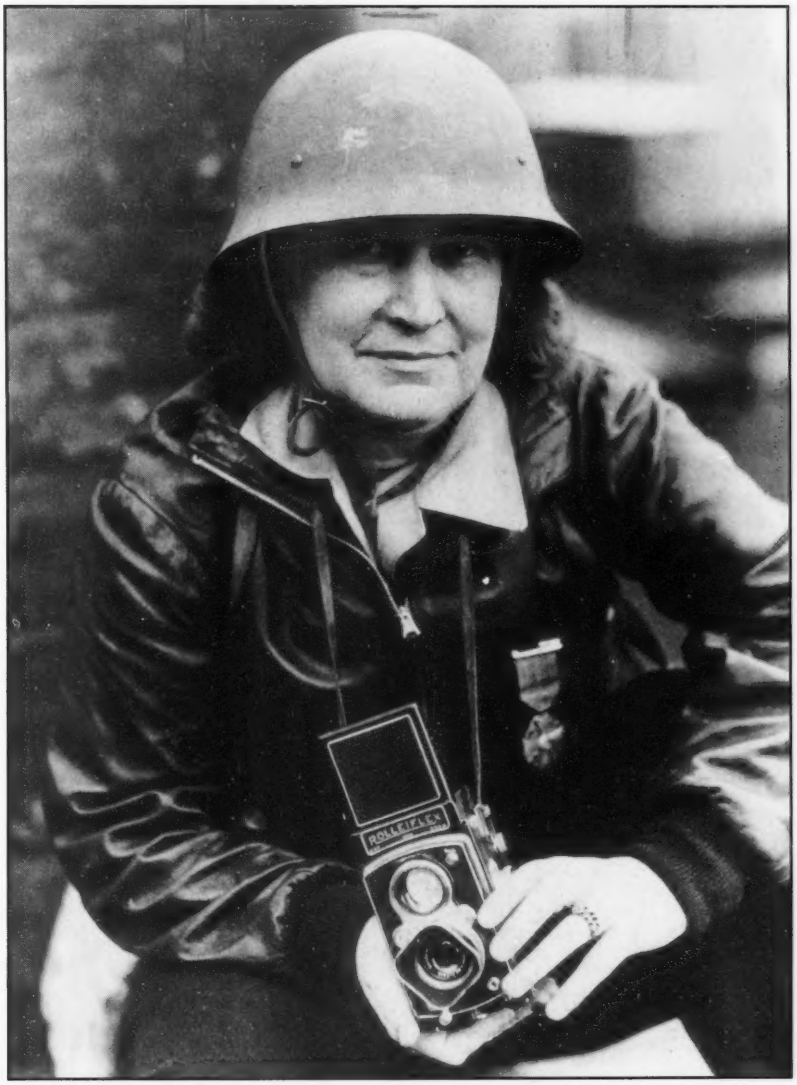

Women Journalists During World War II

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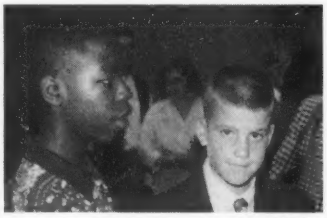
October 16, 1995

JAMES H. BILLINGTON
Librarian of Congress



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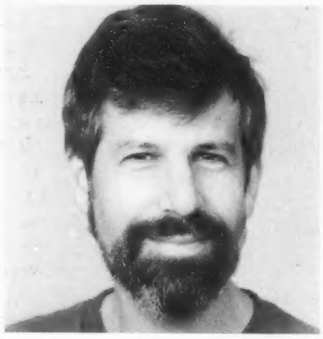
On the Cover: World War II photojournalist Therese Bonney with her flak helmet and Rolleiflex

Cover Story: An exhibition, "Women Come to the Front: Journalists, Photographers and Broadcasters During World War II," is on view in the Madison Gallery through Dec. 9. The women who are featured were described at the opening as having both "sensitivity" and "chutzpah." 433



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Digital Giving: As schoolchildren looked on, CEO Ray Smith of Bell Atlantic gave the National Digital Library Program a gift of $1.5 million to digitize core American historical source documents, which will be used to teach K–12 students during the next century. 431

Profiles in Research: American University history professor Michael Kazin, who led Harvard students to the 1968 Democratic National Convention in Chicago, researches how populism, long the rallying cry of the Left, got co-opted in the 1980s by the Right. 439

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The *Library of Congress Information Bulletin* is issued biweekly except in August (no issues published) and in December (one issue published) by the Public Affairs Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies and allied organizations in the United States. It is also available over the Internet. On World Wide Web, use the following address: gopher://marvel.loc.gov/11/loc/pubs/lcib. On Gopher, connect to marvel.loc.gov and look under "Events, Facilities, Publications and Services."

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Donation for Digitizing:

Bell Atlantic Gives a Gift of $1.5 Million to the Library

A $1.5 million gift to the Library was presented on Sept. 22 by Bell Atlantic President and CEO Ray Smith.

It "shows how something talked about can be made real, namely the public-private partnerships" said Dr. Billington. Private industry has contributed nearly $18 million for the National Digital Library Program since it began in October 1994.

"The Library wishes to thank Ray Smith and Bell Atlantic for their generous support of the Library and its education programs. Bell Atlantic's contribution will enable the Library to continue to share its unique historical collections with the American people," said Dr. Billington.

During the news conference, held in the Digital Library Visitors' Center, Mr. Smith announced the beginning of the Bell Atlantic Project CANDLE (Creating a National Digital Library for Everyone), established to improve American education through high technology. "Project CANDLE reflects our determination to add a dramatic dimension to learning, to light a new pathway to knowledge and information," said Mr. Smith.

Also on hand were students and teachers from Washington, D.C., and Bridgeville, Del. The teachers and students, who are in the fifth, seventh and eighth grades, demonstrated how they could use the Library's on-line primary source materials in their studies to help develop critical thinking skills.

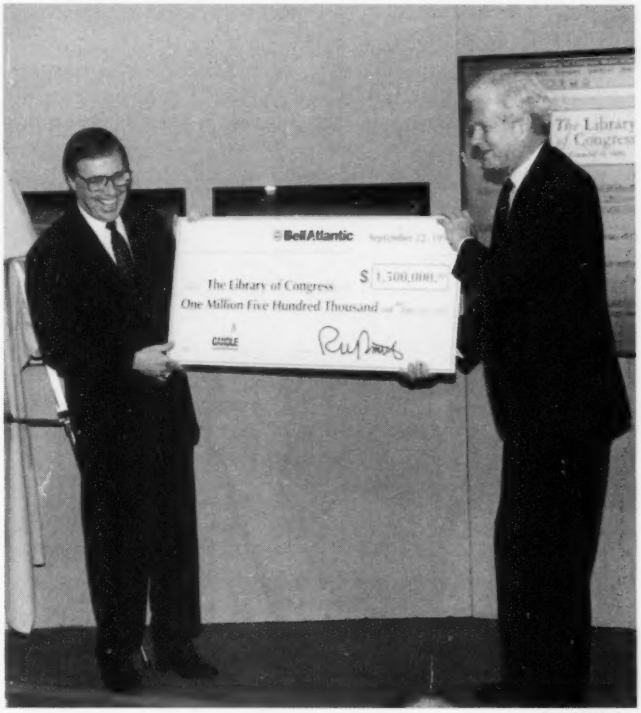
Led by Martha Dexter, from the NDL Program's educational services team, the students and teachers took a "virtual" tour of turn-of-the-century Washington using pictures from the Detroit Publishing Co. Collection, whose 25,000 images are now available on the Library's World Wide Web homepage (http://www.loc.gov).

The students were shown, for example, a view of the Capitol from East Capitol Street with a streetcar. Ms. Dexter invited them to take a copy of that photo and go to East Capitol Street to see how the neighborhood and its inhabitants have been changed by commercial and technological development.

Dr. Billington then explained how the NDL Program has enabled the Library to reach a new constituency: K-12 students, who are not served in the reading rooms. A survey conducted during the Library's American Memory pilot project determined that K-12 students were the most engaged users of the Library's on-line materials available at that time.

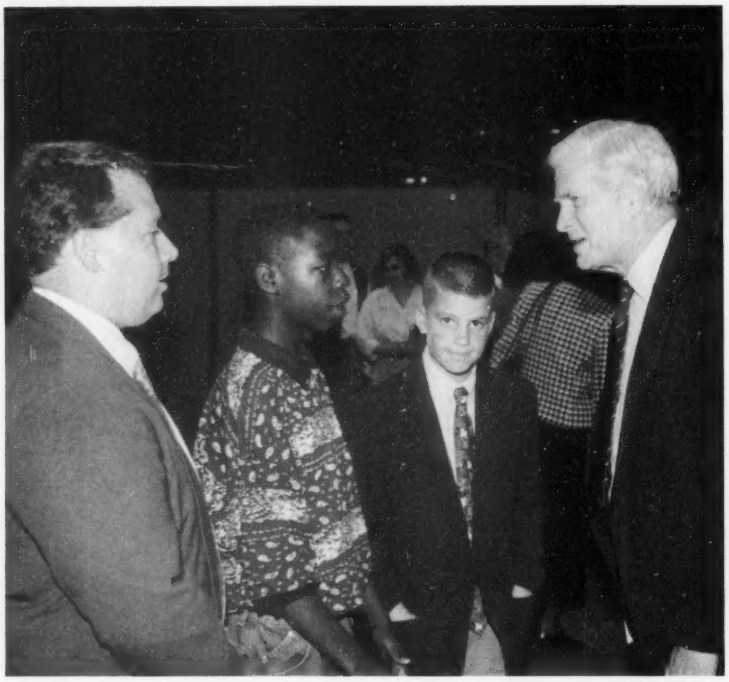
American Memory was a five-year pilot, begun in fiscal 1990, in which the Library provided digitized American history materials to 44 schools, colleges and libraries across the country. The survey showed that K-12 teachers used American Memory collections to teach the research process—how to begin research, analyze results and communicate results to others. The students learned how to integrate digitized resource materials with those they obtained from traditional sources.

Rather than replace books, "electronic collections are bringing people back to books," said Dr. Billington. "And these digitized primary source materials let students draw their own conclusions about what they mean and their importance."



Yusef El-Amin

Ray Smith, CEO of Bell Atlantic, gives Dr. Billington a check for $1.5 million for the National Digital Library Program.



Yusef El-Amin

Yusef El-Amin

He then introduced Mr. Smith, who praised the Library and Dr. Billington for sharing with the "people of this country the finest collection of knowledge ever known on this planet."

The NDL Program is important to Bell Atlantic, said Mr. Smith, "because we are in the business of communicating with people."

"There are two steps to the process," he said. "No. 1, digitizing the collections and No. 2, making them available to absolutely everyone. The gift today is for step 1, but we also want to help with step 2. Our Project CANDLE will provide more access to schools throughout our territory."

The gifts from Bell Atlantic and others have enabled the Library to digitize more than 300,000 items so far. These include selected Civil War photographs of Mathew Brady, the notebooks of Walt Whitman, and early motion pictures, 1897–1916. Ten of the Library's major exhibitions are also available, as is the Library's on-line catalog and THOMAS, a database of congressional information.

The $1.5 million gift brings the Library of Congress closer to achieving its goal of raising $45 million in private funds for the NDL Program. The Library has asked Congress to appropriate $3 million annually over the next five years, or $15 million in all, for the NDL Program. By 2000 the Library hopes to have raised $60 million through congressional and private funds. —*Guy Lamolinara*

Dr. Billington talks to Randy Reynolds, a teacher at Woodbridge Junior High School in Bridgeville, Del., and a pair of students; Martha Dexter (left), of the educational services area of the National Digital Library Program, and Zyangquelyn Poe, director of technology for J.R. Keene Elementary School in Washington, D.C., explain how digitized American history source documents can be used in schools.

'Sensitivity' and 'Chutzpah':

Exhibition Shows How Eight Women Journalists Covered World War II

Yusef El-Amin

Former Office of War Information photographer Esther Bubley (left), tells Dr. Billington how she got her start in photography as an unidentified guest listens in during the opening reception.

by Yvonne French

When journalist May Craig tried to cover the first atomic test at Bikini in the Pacific in 1946, she was blocked from boarding a Navy ship because there were no facilities for women. But when she earlier covered World War II, she overturned many rules designed to bar women from planes and ships.

Photojournalist Marvin Breckinridge Patterson became a broadcaster after having described a war scene so vividly over a London dinner with Edward R. Murrow and his wife that Murrow, her old college friend, asked her to broadcast weekly. She became the first woman to do so for CBS from Europe.

And Esther Bubley, a shy girl from Minnesota who worked as a photographic lab technician in Washington when she was in her 20s, spent her spare time taking pictures of Washington preparing for war. Her photographs caught the attention of the Office of War Information, and she was later hired to document the stateside civilian war effort.

"They followed very different paths, but they brought a fresh vision, fresh perception and fresh eyes to the whole business of documenting the war," said Dr. Billington at the opening of a new exhibition, "Women Come to the Front: Journalists, Photographers and Broadcasters During World War II," on view in the Madison Gallery.

In addition to their careers, another similarity among the eight people featured in the exhibition is that the Library holds their photographs, notes, reports, broadcast transcripts and personal letters. Beverly Brannan, Prints and Photographs Division curator of photographs, noticed the common thread and proposed the exhibition two years ago.

"Until the beginning of World War II, women journalists had a difficult time getting on the front pages of newspapers," said Ms. Brannan. "They were relegated to the society section until Eleanor Roosevelt offered women more opportunities" by allowing herself to be interviewed

Prints and Photographs Division

War correspondent May Craig with servicemen on a July 24, 1944, tour of European battlefields

only by women when she was first lady. "By the time most male reporters were called off to the war, women were ready to take their places on the homefront, and some went overseas. By the end of the war, 127 women correspondents were accredited." Few did combat reporting.

Said Irene Burnham, chief of the Interpretive Programs Office: "Our hope is that this exhibition brings the women to the attention of researchers and that it will become a centerpiece of studies for women in journalism."

The exhibition, made possible by a gift from the John S. and James L. Knight Foundation, marks the 50th anniversary of the end of World War II and the 75th anniversary of the passage of the 19th Amendment, which gave women the right to vote. The September opening commemorated the 1919 founding of the Women's National Press Club by a group of Washington newswomen, one of whom was Craig, a former Southern suffragist.

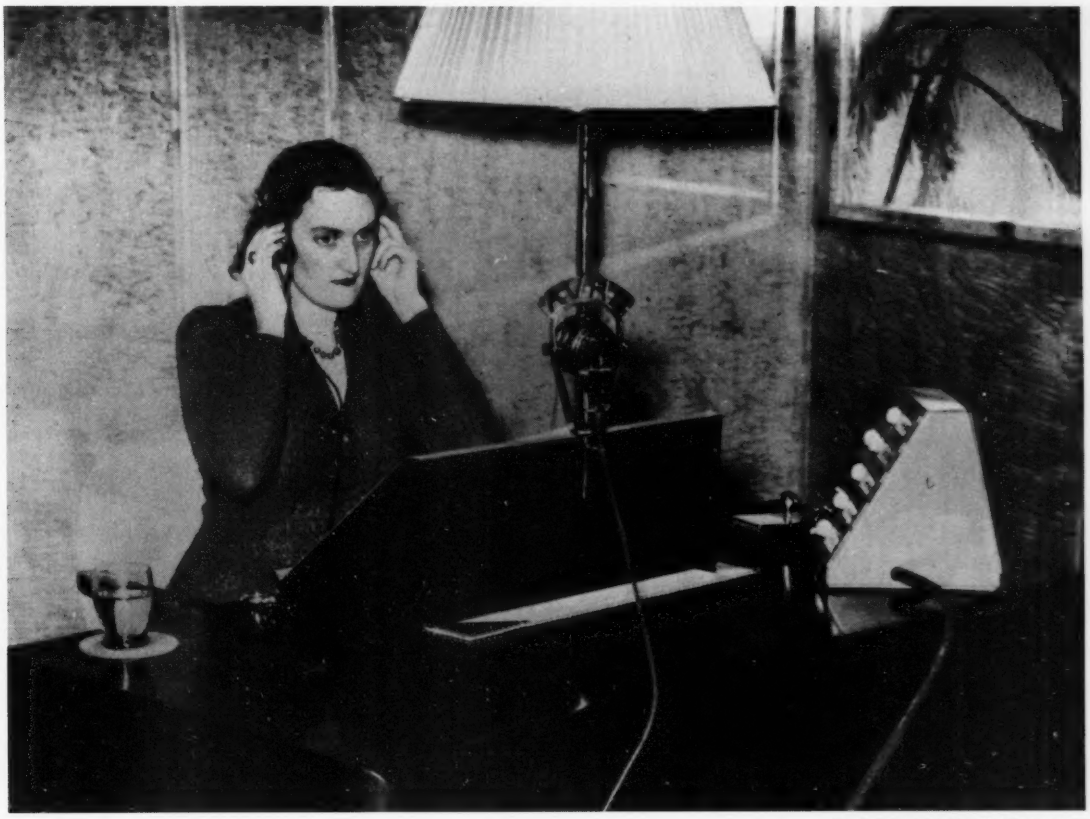
"I think its safe to say none of these women was a shrinking violet. They had chutzpah," said Kathi Ann Brown, a historian who worked as a consulting curator on the exhibition.

Besides Craig, Mrs. Patterson and Ms. Bubley, the other journalists in the exhibition are: Therese Bonney, Clare Boothe Luce, Janet Flanner, Dorothea Lange and Toni Frissell.

Bonney (1894–1978) used her knowledge of photography and the publishing industry to produce graphic books and public exhibitions of wartime atrocities against civilians.

"It is hard, hard work—bristling with risks—lucky if you come out of it, but a magnificent chance to contribute your brains and talents to a great cause," Bonney said of her war coverage.

Luce (1903–1987) considered herself primarily a playwright, but reported on and photographed the war from ringside seats with her husband, Henry R. Luce, publisher of *Time*, *Life* and *Fortune*. "Because of her marriage to Henry Luce, she was a personal friend of a lot of wartime leaders," said Ms. Brown.



Courtesy of Marvin Breckinridge Patterson

CBS radio correspondent Marvin Breckinridge at work in Holland, 1940

"Now I've stopped writing plays to play at being a war correspondent for a little while. . . . why shouldn't I try my hand at interpreting the world crisis?" Luce asked.

Luce, who went on to become a congresswoman, was harrowed by the war. Her first experience of it was fodder for *Europe in the Spring*, which chronicled her four-month visit to "a world where men have decided to die together because they are unable to find a way to live together."

Flanner (1892–1978), famous for her "Letter from Paris" for the *New Yorker*, made weekly radio broadcasts from concentration camps and towns liberated in Europe by the Allies toward the end of the war, though she struggled with the short form and did not believe it to be her forte. "She wanted to prove she could do it," said Ms. Brown.

In the following passage, Flanner speculated on her reportage: "I haven't the wisdom to know the real truth about anything, and my half-minded, half-hearted sorties into the facts, and then my insolently sure-sounding reports on them, are beginning to terrify me. Who dares tell the truth, even the little he knows?"

Lange (1895–1965) noted the dignity of Japanese Americans as she portrayed their ordeal in U.S. government internment camps. Lange confronted civil rights and racial issues in her photographs by juxtaposing "signs of human courage and dignity with physical evidence of the indignities of incarceration," said Martha Hopkins, exhibit director for the Interpretive Programs Office. "Lange quickly found herself at odds with her employer and her subjects' persecutors, the United States government. . . . Many of Lange's photographs were censored."

Asked Lange at the time: "Everything is propaganda for what you believe in, isn't it? I don't see that it could be otherwise. The harder and more deeply you believe in anything, the more in a sense you're a propagandist."

Like Lange's photographs, "Frissell's work usually involved creating images to support the publicity objectives of her subjects," Ms.

Hopkins said. "Her photographs of WACs in training and under review by President Franklin Roosevelt fit into a media campaign devised to counter negative public perceptions of women in uniform."

Another photograph, of the all-black Tuskegee Airmen, was intended to show that black Americans had mastered tough military jobs, Ms. Hopkins said.

The two women featured in the exhibition who are still alive attended an opening reception Sept. 27. Mrs. Patterson (born 1905) wore her CBS correspondent's bracelet to the reception. She explained that the stainless steel tag was for identifying people killed in German bombing raids. At the start of the war, she had produced the first pictures of a London air-raid shelter. Her image of the Savoy Hotel in 1939 shows people in their pajamas holding white boxes containing gas masks.

When she began working for CBS, she was one of the first correspondents in Europe to use a short-wave radio transmitter to broadcast from the field.

The exhibition includes one of her early scripts showing words marked out by Nazi censors in Berlin. During the reception, she recalled how one censor threw a script down on the desk and declared none of it could be broadcast, and how she got it through with 10 minutes to airtime. "As innocent as I could, I said, 'Well I just don't know what could be wrong with it,'" she recalled, putting her hand to her throat and lowering her eyelids. With the clock ticking down the moments to airtime, the censor marked out the offending words and handed it back to her.

"If you departed from your script, he cut you off. I never got cut off. . . . I didn't kiss him, but I did get the story," she said, describing how she learned to write "through" the censors and then, when on-air, "speak fast or slow to get different shades of meaning."

She broadcast from Europe 50 times in 1939–1940 before marrying an American diplomat in Berlin.

Prints and Photographs Division

Dorothea Lange taking pictures of Japanese Americans being sent to a U.S. government internment camp

Though she planned to continue as a photojournalist, the U.S. State Department blocked publication of her images, saying they would hamper the work of her husband, the late Jefferson Patterson.

Mrs. Patterson is now an active member of the Madison Council. Among her other activities, she sponsors the Junior Fellows Program, which since 1991 has brought about 20 young people to the Library each year.

The other living exhibition subject, Ms. Bubley (born 1921), worked in Washington as a photographic technician for the National Archives, but was unhappy, she said. "I didn't like turning the pages of books without being able to read them," she said of the routine copy work. In her spare time, she shot scenes of Washington mobilizing for war. Her work caught the attention of Roy Stryker, the head of the documentary photography project of the Historical Section of the Farm Security Administration, and he later recruited her when he joined the Office of War Information.

Under his mentorship, Ms. Bubley became a documentary photographer, taking at least one bus trip across the United States.

Said Ms. Hopkins: "She produced hundreds of images of a country in transition from the doldrums of the Great Depression to the fevered pace of war," choosing always to focus on the human angle.

"I like to do pictures of people," said Ms. Bubley, who tried to be as unobtrusive as possible. She shot so many frames on the bus trip that "she wore the skin off her finger," said Sally Forbes, a friend of Ms. Bubley for 50 years. Ms. Bubley lives in New York City and still shoots photographs. One of her favorite subjects is people in Central Park.

Craig (1889–1975) was a Southerner who wrote a weekly column, "Inside in Washington," for a group of Maine newspapers. She was known in the Washington press corps as a plucky reporter who often surprised political figures with pointed ques-

Prints and Photographs Division

Eleanor Roosevelt at her second women-only news conference

tions. During the war, she covered bombing raids in London, the Normandy campaign and the liberation of Paris.

Toward the end of her career, May Craig quoted Queen Mary: "Bloody Mary of England once said that when she died they would find 'Calais' graved on her heart," in reference to an important French outpost lost during her rule. "When I die, there will be the word 'facilities,' so often it has been used to prevent me from doing what men reporters could do."

The exhibition stands as a tribute to eight women who dared to brook obstacles to cover the war, the chance of a lifetime. It might have taken chutzpah to get the assignment, but it took courage to stare unblinkingly at the atrocities of war and record them, by lens or by pen, for all.

"Women Come to the Front: Journalists, Photographers and Broadcasters During World War II" is on view Monday–Friday from 8:30 a.m. to 9:30 p.m. and Saturday from 8:30 a.m. to 6 p.m. in the Madison Gallery of the Madison Building, 101 Independence Ave. S.E. in Washington, D.C., through Dec. 9.

A panel discussion by women journalists who worked during World War II will be held Nov. 9 at 5 p.m. in the Mumford Room on the sixth floor of the Madison Building.

After it closes, the exhibition is tentatively scheduled to travel to: Central Michigan University in Mount Pleasant, Mich., Jan. 2–Feb. 19, 1996; St. Michael's College in Colchester, Vt., March 12–May 7, 1996; Elmhurst Historical Society, Elmhurst, Ill., Aug. 19–Oct. 18, 1996; and Duluth Public Library, Duluth, Minn., Nov. 9, 1996–Jan. 3, 1997.

It also will travel to the Wichita-Sedgwick County Historical Museum, Wichita, Kan., February–April 1997; Florida Center for the Book, Fort Lauderdale, Fla., July 21–Sept. 22, 1997; and East Tennessee Historical Society, Knoxville, Tenn., Oct. 8–Dec. 8, 1997.

Yusef El-Amin

At the opening reception, Marvin Breckinridge Patterson (left) praises the insight of Curator of Photography Beverly Brannan, who conceived the idea for the exhibition.

Yusef El-Amin

Esther Bubley (right), discusses her early photographic work with Exhibits Director Martha Hopkins, who created the exhibition.

Why the Left Got Left Behind:

Historian Researches How the Right Co-opted Populism

Many scholars of many viewpoints use the Library's unique resources. One of them is Michael Kazin of American University.

Profiles in Research

As co-chairman of Students for a Democratic Society at Harvard in the 1960s, Mr. Kazin traveled to the turbulent Democratic National Convention in Chicago, where he and hundreds of other anti-war demonstrators were beaten or jailed by the Chicago police.

Mr. Kazin was outraged at the treatment he and other protesters received, but public opinion polls found that the overwhelming majority of Americans supported the police action. Ever since then, Mr. Kazin has wondered why the political Left failed to get the support of most Americans.

To find out, the historian decided to undertake *The Populist Persuasion: An American History,* which was recently published by Basic Books.

"I wanted to understand why we were unable to convince people that our idea of power was theirs," Mr. Kazin said. "I felt that one of the ways we failed was to speak about grievances that ordinary people had."

Populism was invented by the People's Party in the 1890s. While their notions vary, populists in American history often espouse four principles, Mr. Kazin says.

First, they argue that an elite is betraying the ideals of American democracy and political life. Second, they divide society into two classes—producers who serve the country and an elite that lives off them. Third, they often use morality or religion to define who is good and bad. Finally, they believe that a grass roots movement is needed to ensure democracy and American ideals and that the president alone cannot guarantee them.

Among the most effective users of populist language in the 19th and 20th centuries are Andrew Jackson, William Jennings Bryan, George Wallace and Franklin D. Roosevelt, Mr. Kazin said. By populist language, Mr. Kazin means speech that "frames people's understanding of who's responsible for the various problems in society."

A large part of Mr. Kazin's book traces the rise of the political Right in usurping populist language from the Left beginning in the 1940s. This adaptation of the Right was most apparent in the 1980s when it "was quite successful in convincing lots of Americans that conservatives like Ronald Reagan had the interest of the middle-class person at heart," Mr. Kazin says.

He underscores the term "middle class." When the Left controlled populism, its rhetoric was aimed at "working people" and it defined the two major groups in society as labor and management, largely because of populism's close ties to labor through the 1960s.

But the success of that alliance sowed the seeds of its destruction. Union members enjoyed steady raises and won insurance, pension and other benefits. As many union members and their families moved to the suburbs, they began to think of themselves less as workers and more as members of the middle class. The Left's message simply failed to resonate anymore, Mr. Kazin says. Accordingly, politicians of both parties began playing up the economic interests of the middle class and playing down the interests of workers.

Another problem for the Left was anticommunist fervor in the 1950s. The Left lost adherents because during the Cold War, conservatives successfully portrayed the Left as sympathetic to communism, unpatriotic and clearly not capable of upholding American ideals.

Michael Kazin

"That's the period when conservatives began to say 'the average cab driver knows more about communism than the Secretary of State,'" Mr. Kazin says. Conservatives fostered the notion that the Left was led by liberal, cultural elites who didn't know or care about the lives of average Americans. Among the tactics conservatives used was attacking the media. President Nixon, Vice President Agnew and Gov. George Wallace all accused the media of being too lenient on violence, morality and sexuality.

In his research, Mr. Kazin drew on a wide variety of collections at the Library. From the Recorded Sound Division, he reviewed many "Meet the Press" shows of the 1960s featuring George Wallace. He also listened to the speeches of Father Charles Edward Coughlin of Detroit. Mr. Kazin calls him the "first radio populist" because some of his speeches were broadcast and attracted millions of listeners. Mr. Kazin also read populist pamphlets and books at the Library, such as *Ammunition for Final Drive on Booze* edited by L.A. Banks, a book produced by the prohibition movement in 1917. He also reviewed the written speeches of Billy Sunday, a populist preacher.

—*Howard Isenstein*

News from the Center for the Book:

Library and Book Historians Meet at LC

On Sept. 12–13, the Center for the Book hosted more than 20 prominent library and cultural historians for discussions that focused on two topics: how best to undertake a collaborative, multivolume history of libraries in the United States; and how to encourage collaborative efforts among existing book history centers.

In the end, as part of its mission of "encouraging the study of the role of books, reading and libraries in society," the Center for the Book agreed to serve as a catalyst and focal point for both endeavors.

Lecturer Ken Carpenter and Elizabeth Eisenstein

Phyllis Dain and Ian Willison

Possible directions for a new history of libraries and culture were suggested on Sept. 12 by Kenneth E. Carpenter, assistant director for research resources in the Harvard University Library, in his lecture, "Readers and Libraries: Toward a History of Libraries and Culture in America." Early in his talk he cautioned: "The function of the library historian is not to celebrate libraries, either as arsenals of democracy, the people's university, or the heart of the university. Lamentation for a form of library that is passing is also not the aim of a history of libraries. Understanding their function within the book world and within the larger society must be our goal."

Mr. Carpenter presented ideas for new directions—and research resources—that would expand the history of libraries away from the narrowly institutional into social and cultural history, including aspects of the history of the book. His rich and detailed talk will be published by the Center for the Book.

Defining the library as a "shared resource," Mr. Carpenter emphasized relationships between libraries and American society in the 19th century. The talk included comparisons of the social roles of the Boston Atheneum and the Harvard University Library; examples of competition between libraries; a plea for library historians to go beyond public controversies by looking at the issues behind the controversies; an explanation of why it is important "to seek to capture the experience of using a library," which includes both a "library reading experience" and a "library social experience"; and examples of the importance of

John Cole and Dee Garrison

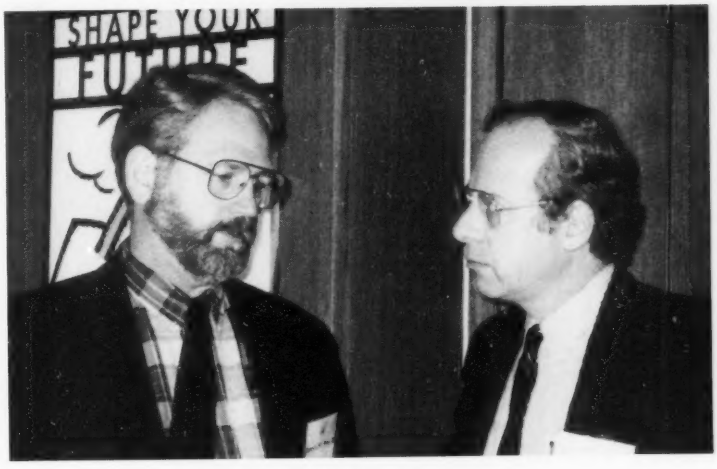
examining the role of the library in the political process, as well as the influence of class, ethnicity and religion on library development.

In concluding, he emphasized that "the American library scene does not consist solely of discrete units or library types," pointing out that throughout the 19th century, "libraries are being influenced by each other, they are competing with each other and the issues of American society are being played out in libraries. Neither in the 19th century, in the 20th, nor at the dawn of the 21st, do libraries stand alone in a world of their own. Working that out is challenging work in which professional librarians and professional historians can fruitfully join."

It was clear from the discussions on Sept. 13 that those present felt that "now was the time" to proceed with the idea of a new library history in the United States. Comparisons were made with major collaborative projects now under way. John Hench of the American Antiquarian Society (AAS) and general editor David D. Hall (Harvard University) described *A History of the Book in America*, a five-volume series now in progress, which will be published late this decade by Cambridge University Press in association with the AAS. Valuable perspectives were added by two British scholars: Peter Hoare, general editor of the three-volume *A History of Libraries in Britain and Ireland* and Ian Willison, one of three general editors of the seven-volume *History of the Book in Britain*. Both of these histories also will be published by Cambridge University Press.

As a first step, an informal steering committee will be formed. Mr. Carpenter will be the chair and John Y. Cole, director of the Center for the Book, the vice chair. Second, the Center for the Book will host a series of small conferences to increase awareness, explore specific topics, examine research opportunities and enlist historians, librarians and others in the project.

The discussion about how to increase collaborative efforts among book history centers was chaired by Wayne A. Wiegand, co-director of the Center for the History of Print Culture in Modern America, which is a joint project of the State Historical Society of Wisconsin and the University of Wisconsin-Madison. Mr. Wiegand and co-director Jim Danky described the purpose and program of their center and invited representatives of other centers to do the same. Brief presentations were made on behalf of the Program in the History of the Book in American Culture at the American Antiquarian Society (John Hench); the Penn State Center for the History of the Book (James L.W. West III); the Texas Group for the Study of Books and Print Culture at the University of Texas-Austin (Donald G. Davis Jr.); the Faculty Working Group on



James West (left) and Jonathan Rose

the History of Print Culture in the South at the University of North Carolina (Barbara B. Moran); and the Drew University Center for the History of the Book (Jonathan Rose). In addition, Mary Niles Maack of the University of California at Los Angeles described a proposal to establish an Institute for the Study of Print & Electronic Culture in the Graduate School of Education & Information Studies at UCLA.

Additional scholarly centers concerned with book history, print culture and the book arts were identified and it was agreed that they should be invited to future meetings.

The heart of the discussion was a question posed by Mr. Wiegand: how can these rapidly developing scholarly centers "help each other without hurting each other?" Common themes, projects and ideas were shared. Discussion topics included fund-raising, particularly the possibility of collaborative endowment fund raising efforts; the importance of encouraging basic research as well as outreach; ways of establishing and improving communication among the centers; and the creation of an informal "council of book history centers." The importance of the activities of the Society for the History of Authorship, Reading and Publishing (SHARP) to the "book history movement" was recognized. It was agreed to organize a special meeting at the 1996 SHARP annual meeting, which will be held at the American Antiquarian Society on July 18–21, and that the "council" would meet at the Library of Congress the following year. The Center for the Book will prepare and distribute a directory of book history centers.

In addition to those mentioned above, the following historians and librarians participated in the meeting: Carol Armbruster, Library of Congress; Terry Belanger, University of Virginia; Michele Cloonan, Smith College Library; Phyllis Dain; Elizabeth L. Eisenstein; Robert Frase, Virginia Center for the Book; Dee Garrison, Rutgers University; James N. Green, Library Company of Philadelphia; Neil Harris, University of Chicago; D.W. Krummel, University of Illinois-Champaign; Deanna B. Marcum, Council on Library Resources Inc.; Marcus A. McCorison, retired, American Antiquarian Society; Jane Rosenberg, National Endowment for the Humanities; Robert Singerman, University of Florida-Gainsville; Susan G. Swartzburg, Rutgers University Libraries; and Michael Winship, University of Texas.

Peter Hoare (right) describes *A History of Libraries in Britain and Ireland;* Neil Harris (left) and Mark McCorison discuss how to increase collaborative efforts among book history centers.

CORRECTION

The last name of Bob Kapsch, chief of the Historic American Buildings Survey/Historic American Engineering Record, was misspelled on page 393 of the previous issue.

PUBLICATIONS

Marc Simont at the Library

The Library of Congress has published a booklet of remarks and drawings by children's book illustor Marc Simont.

Marc Simont at the Library of Congress is the text of his May 8, 1992, lecture at the Library commemorating International Children's Book Day.

Edited and with a preface by Sybille A. Jagusch, chief of the Children's Literature Center, the soft-cover book describes his childhood and early decision to become an artist and illustrator of books. The 32-page booklet includes 26 black-and-white illustrations by Mr. Simont. It also includes a list of selections from the 86 children's books he has illustrated, six of which he also wrote.

"Marc has a child's basic view of his world: open, fresh and innately questioning. All of his work since he first set pencil to paper in studying drawing with his father shows this engaging quality as well as the endless watching and seeing that creates the artist," said Elisabeth H. Lansing, a children's author who wrote an introduction for the booklet.

The Children's Literature Center was established in 1963 to provide reference and bibliographic assistance to scholars, librarians, teachers, publishers, children's book authors and illustrators, and to recognize and encourage excellence in literature for children.

The booklet is available for $4 from the Superintendent of Documents, P.O. Box 371954, Pittsburgh, PA 15250-7954; fax (202) 512-2250. Cite stock number S/N 030-001-00159-8 when ordering.

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